

# Arts

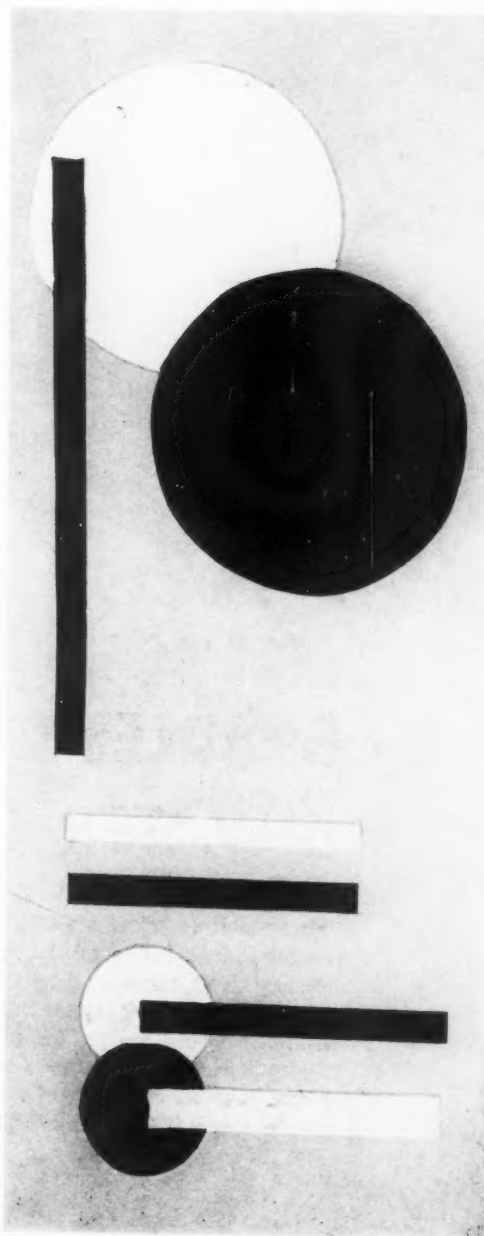
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DESIGN IN  
ADVERTISING

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# *Accent on Youth*



with  
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**WATER COLORS**

"The world is so full of a number of things" to be recorded in bold, flowing colors...clear, brilliant and true. Only smooth, responsive Milton Bradley Water Colors so well capture the spirit of youth... For close to a century Milton Bradley has put the accent on youth by catering to the specific art material needs of our school children. When the best is none too good; when quality counts — specify Milton Bradley Art Materials to put the proper Accent on Youth.



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## Dear Reader

What do you do when children at the upper grade levels get discouraged and lose interest in drawing and painting because they can't capture the high degree of realism they want?

Some teachers take an extreme view. They require students to learn the laws of perspective and use this as a basis for many art projects during the year. Or they take for granted that children at this level won't enjoy activities that involve drawing and the art program is therefore limited to three-dimensional activities.

Boys and girls can and will enjoy a certain amount of drawing and painting at upper grade levels if they have not been conditioned by teachers and parents to believe that realism is *the major objective* in art expression. Some time spent studying great works of art from the ancient world will prove a good investment. The arts of Egypt reveal a great, productive people who had no desire to reproduce what the eye sees. Yet they were responsible for creating magnificent paintings in which color and design were carefully considered.

And this is the time when your school's collection of colored reproductions of great paintings—ancient and modern—plays an important role. It can provide art appreciation experiences as well as inspiration for creative expression. Encourage boys and girls to look at the works of such late 19th and 20th Century painters as Paul Cezanne, Pablo Picasso, Raoul Dufy, Paul Klee, Amadeo Modigliani and Jose Orozco. As they begin to develop an understanding of art that does not depend on visual realism but rather on color, design and emotional content, they will become more interested in their own creative expressions.

The development of a collection of fine quality reproductions is within the budget of almost every school. If only three or four carefully-chosen reproductions are purchased each year, a fine collection can be developed within a reasonably short time. If you feel insecure in making selections, we refer you to *Arts and Activities'* Approved List of 100 Reproductions of Paintings in Full Color found in "A Teacher's Guide for Using Arts and Activities in the Classroom".

The Guide is still available as a free premium if you order a \$5 subscription to *Arts and Activities* or it can be purchased for \$1 direct from our publisher. In the Guide is complete information about a selected group of paintings suitable for elementary schools including exact size, price and sources for purchase. They have been chosen from UNESCO'S latest catalogues of color reproductions. Why not plan to include several in your summer requisition?

Sincerely,

F. Louis Hoover

# LETTERS

## They had to be empty!

I think the article in the December issue where you suggested making "angels" from beer cans is a terrible thing. Beer cans should not even enter a classroom, much less make them into angels!

(Mrs.) Eleanor Fuhrman  
Norfolk, Nebraska

## A Bristly Problem

Yes, your Guide is a big help. But gee whiz, why did you do one thing? Why did you print that photo on page five, showing those paint brushes head-down in the jars? Eight years now I've been trying to encourage the practice of laying brushes *beside* the paints, because otherwise the hairs curl over impossibly, and no one wants to use them. In one fell swoop you cut down eight years of preaching. "Yes," they'll say, "but in the Louis Hoover book, they . . ."

(Mrs.) Marion Senecal  
Art Supervisor  
Rumford, Maine

*Honestly, we didn't mean to upset eight years of work. But those new stiff bristle brushes don't curl up and they paint O.K.*

I finally had the opportunity of examining carefully your Teacher's Guide. You did a very good job in clarifying in visual form many of the current points of view in art education. A number of teachers have asked about this pamphlet and I have been using it along with other references in a course in art education curriculum this quarter. (Instructors) who teach sections of art for elementary teachers have placed it on their reference lists.

Reid Hastie  
Asso. Professor of Art Education  
University of Minnesota  
Minneapolis, Minnesota

## Getting What You Want...

You have asked for criticism . . . I agree thoroughly with the criticism sent in by

Mrs. Henshaw . . . The magazine of the 1950's does not compare with the issues of the 1940's in presenting *usable unit activities* for the *elementary* school—particularly for the large public school classes. Your present magazine is narrow in scope. It describes art activities only suitable to be directed by an art teacher working with a *small* group in an adequately supplied art work shop. When I read most of the articles I feel frustrated rather than helped—especially when I think of 30 or 40 children in a classroom.

Ruth S. Meyer  
Washington, D. C.

## Tsk! Tsk! Tsk!

. . . The editorial at the front of your March issue speaks of the many "how-to-do-it's" as the "lazy teacher's crutch". I can't agree with this because with the numerous demands in the classroom today, I wanted an activity magazine that offered just such patterns, etc., as were published for instance in "Junior" *Arts and Activities* of March, 1946 and even later . . .

Nataline E. Walters  
Centerville, Md.

## Sugar and spice . . .

Your magazine continues to be an invaluable aid to teachers in Wisconsin . . . Also your "Teacher's Guide for using Arts and Activities" is finding enthusiastic reception among my art education seniors.

Frank Bach  
Asst. Prof. Of Education  
University of Wisconsin

. . . *Arts and Activities* is an excellent magazine with a variety of experiences in the arts and crafts field. The well-selected illustrations add a great deal to the content . . .

I've also received the "Teacher's Guide" which I regard as a valuable aid to the teaching of art at all grade levels.

Irene Harff  
Madison, Wis.

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# Arts AND ACTIVITIES

CREATIVE ACTIVITIES FOR THE CLASSROOM

Volume 39, Number 5

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ARTS AND ACTIVITIES will consider for publication articles about creative activities for children. Manuscripts and correspondence about them should be addressed to the Editor.

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Actual photo of 4" Nu-Tempera Tube.



The Evanston, Illinois, elementary school system has found Shiva Nu-Tempera in tubes highly efficient and economical to purchase. We have selected the instructor from standing exhibition time making and creating in their rooms. With Shiva Nu-Tempera, the classroom teacher finds a way to dispense to large groups.

STANLEY DRETNOWICZ  
Superintendent of A.E.  
Evanston Elementary Schools  
Evanston, Illinois



By **WILLIAM LITTLE**

Art Director, Maryvale School System  
Cheektowaga, N. Y.



In Training To Wear

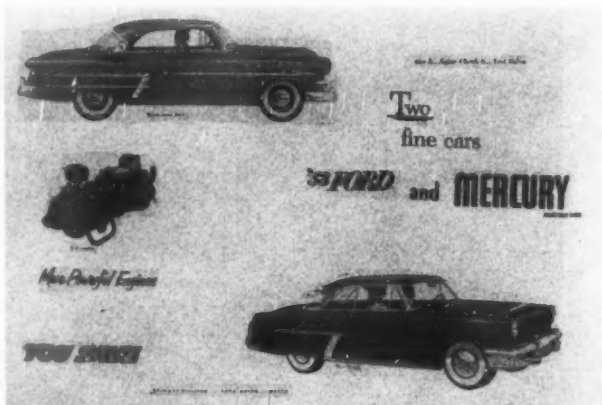
## A GRAY FLANNEL SUIT



Art education finds most practical application and most profitable outlet in advertising world. High school is the time to learn that layout is design.

Introducing an advertising art class to layout design was our big problem last fall. We wanted the students to begin thinking of organization of the elements found in a magazine or newspaper layout. To show examples of good and bad layout designs and then assign layout problems to the group leaves a gap. To bridge it, we used pasted-up layouts based on previously planned designs, thus allowing the students to attack one problem at a time.

For a couple of days the students made cut-paper designs of squares, long, short, horizontal and vertical rectangles and lines, and circles. They were on familiar ground as this was a review of one of last year's basic problems. The



cut-paper shapes were then pasted on paper cut proportionate to half-page, full-page and double-page magazine layouts. The problem of design was now worked through by visual recognition and not by rules of design.

Next, the class went through magazines cutting out pictures, headings, logotypes and text that resembled the shapes in the cut-paper designs. These elements were then placed in positions corresponding to those held by a shape or line in the design.

Very quickly the class became aware of clever layout arrangements. Before the final pastings were made, the instructor discussed such subjects as appropriateness of pictures and lettering to a product,





unity of ideas throughout, movement, and use of white space. Each student became aware of layout objectives by *doing*, not by rote.

Such a project requires little technical art ability, but real creativity was very evident. Each student leaned toward his own interests: boys pasted up ads of automobiles and sports equipment and the girls worked on clothes and food.

Because the project requires no technical art training, the business department of our school plans to use it in their advertising classes. They will thus remove a lecture from the business course and replace it with the practical "doing" that is a prominent part of work in the art department. ■



# LEADERS IN ART EDUCATION



The new chairman of New York University's Department of Art Education is Howard Conant. Perhaps best known for his pioneering work in educational television, he is also recognized as a painter, teacher, author and lecturer.

Conant was born in Beloit, Wisconsin, on May 5, 1921. Here he developed an interest in art through his parents and teachers. His mother, an elementary school teacher, and his father, a businessman with a strong avocational interest in creative photography, encouraged him as a child to follow interests in drawing, painting, puppetry and constructing various objects in cardboard and wood. He also acknowledges indebtedness to his junior high school art teacher (Dr. John Lembach, now professor of art of the University of Maryland) and his senior high school art teacher (Dr. Karl Schlicher, now chairman of the art department at Stephen Austin State College in Texas), both of whom encouraged him to follow an art career.

His professional preparation began in the evening schools of the Milwaukee Art Institute and the Layton Art School, where he first developed an interest in teaching. In 1941 he entered Wisconsin State College where he was deeply inspired by Professors Robert von Neumann, Howard Thomas (now of the University of Georgia), and Frederick Logan (now chairman of the department of art education at the University of Wisconsin). While an undergraduate, he began teaching children's classes at a community center, an activity he considers so important to the future teacher of art that he has subsequently encouraged hundreds of art education students to become "community art teachers" as part of their professional preparation.

From 1943 to 1946 he served as cryptographic security officer for the U. S. Air Force. By working a night shift during his period of military service in the New York area, he was able to study during the day with Yasuo Kuniyoshi at the Art Students League. He was most impressed with this teacher and says, "From Kuniyoshi I learned the importance of subtlety and tone in painting as well as the importance of continuing to paint actively despite the pressure of teaching and administrative responsibilities."

After returning from service and receiving his undergraduate degree in 1946, Conant entered the graduate school of the University of Wisconsin. While working on his Master's degree, he directed a county art program sponsored by the YMCA and taught numerous evening and week end classes for children and adults. He also taught freshman drawing in the art education department of the University.

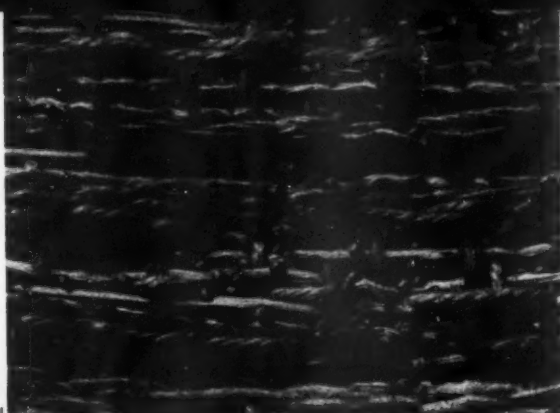
In 1947 he received an assistant professorship at the State University College for Teachers in Buffalo, New York. Soon after his arrival there, he developed a community art teaching program which involved the services of several hundred art education students.

In 1950 he received his Doctor of Education degree from the University of Buffalo, and was promoted to professor of art. The following year, he began his work in educational television with a 13-week series of art programs for adults. Following this he began a weekly creative art activity TV program for children called "Fun to Learn About Art", which he continued until he left Buffalo in 1955. During this time station WBEN-TV issued 70,000 program guide booklets and "club cards" to child viewers (continued on page 44)

# NATURE THREADS THE LOOM



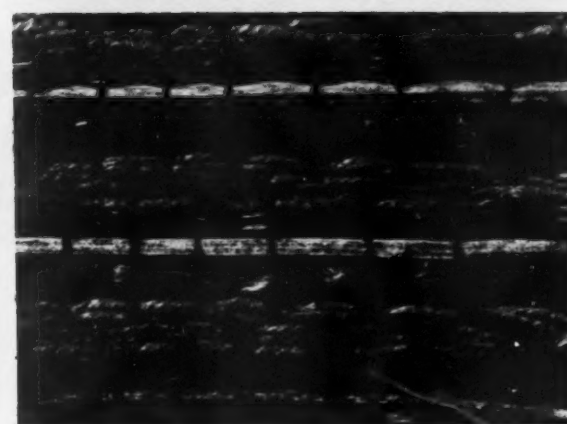
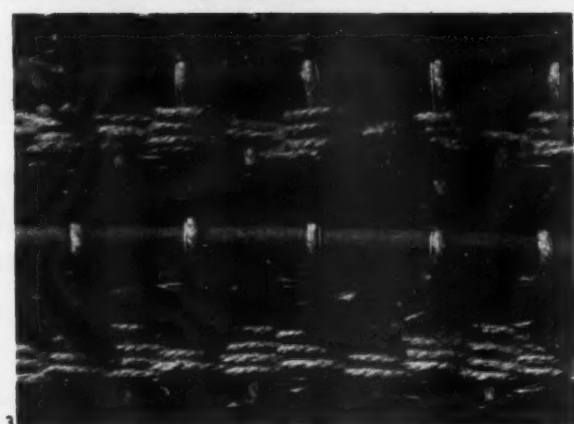
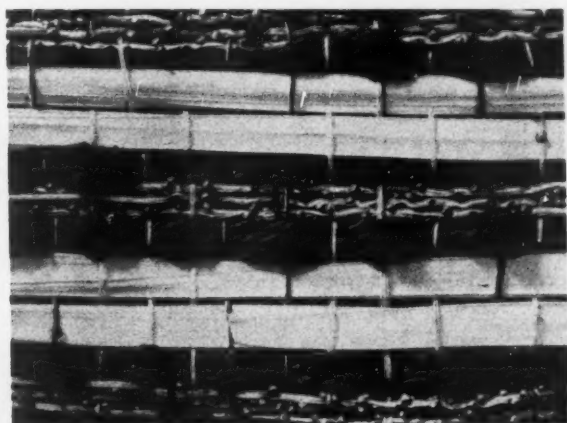
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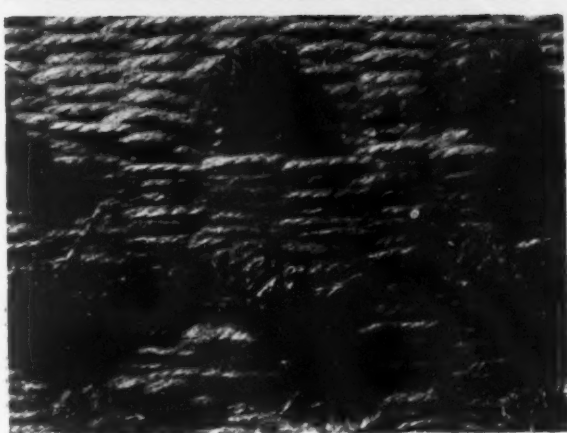
**By MARY CAROLYN DOBBS**

Special Class Teacher, Columbus School, Berkeley, Calif.

Into simple masonite loom in photo on opposite page, boys are inserting pod-bearing eucalyptus twigs. Photos on this page are details of mats hanging on wall (opposite page): (1) First mat was woven with knobby twigs from date cluster. (2) Reeds in second mat were decorated with material from seashore. (3) Third mat combines eucalyptus bark with two kinds of twine. (4) Fourth mat (top) contains leaves from palm tree, and (5) lower mat contains teasel. (6) Second mat from end was woven with vines, decorated with redwood cones. Last mat (no detail illustrated) has lobster claws between tan and orange hemp twine.



Nature's own materials may be used to good advantage in creative weaving projects. They provide strong visual stimulus and encourage originality and self-expression. Children understand such materials and enjoy experimenting with them. Supplies can be gathered from fields, roadsides, empty city lots, the beach, backyards and on farms after harvest time. An endless variety may be accumulated: long strips of bark, straight twigs, long-stemmed teasel, vines with strong fibers, corn and cane stalks (with the loose parts removed), reeds, wheat straw, and dried stems such as dock. The knobby ends of the teasel and the wheat straw allowed to extend beyond (continued on page 43)



# SECOND-GRADERS W



1 Gregory Pillar and Bobby Sweet tape together three tight rolls of newspaper to start Bobby's animal.

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# S WORK ON THEIR OWN

By **MILDRED GELLERMANN**

Consultant in Elementary Education  
Seattle Public Schools

One of the primary grade teacher's major planning problems is how to keep some of the children busy on challenging work while she attends to small reading groups or another part of her class. In a self-contained classroom, one answer is some kind of art work that children can handle on their own.

Paper mache is a medium that children can use without constant supervision. It stimulates their imagination and opens up opportunities for creative thinking. It teaches children to move around the room quietly and in a businesslike way. But this doesn't just happen. It takes planning and work to guide children to work on their own without bothering each other—or the rest of the class. They need a place to work and to develop good work habits.

The second grade class of Mrs. Joy Pound at



**2** Linda Dawson and Jo Elain Hill, monitors, are distributing paper strips to class.

**3** While reading group convenes, monitors distribute paste to independent workers.



Ravenna School in Seattle is an example of good planning and good work habits. Together the children and Mrs. Pound planned a work area. Orange crates were brought from home, painted, arranged and covered with a bright piece of oil cloth. The shelf portion of the boxes faced outward to hold the art materials—tuna fish cans for paste cups or water cups and baby food cans for mixing powdered paints. A milk carton was designated for storing paint brushes.

The children were taught to move in one direction in the classroom when they were away from their seats, just as we always go down the right side of a street when driving. They themselves decided to wait their turn before going to the work table, and that two or three at the most were all that could go to the work area at one time. Monitors delivered



4 Working at their seats, Mrs. Pound's second-graders paint paper mache animals with powder paint.

Easter bunny and eggs were made by Judy Wieland and Jimmy Stanke at home and brought to school as extra project. Second-graders prove success of project by continuing work outside.

5





6 Orange crates grouped shelf-side out and covered with oil cloth make good work area. Children themselves decide that only two or three should work here at a time.



most of the materials at the beginning of the class period and only on refills was it necessary to go to the work area. The children did their actual work on animals and human figures at their own seats.

To get the second-graders started, a method of making the animals and human figures was first demonstrated by the teacher.

Three rolls of double sheets of newspaper with

a piece of soft wire rolled inside were required to start the animal. To make a firm start for the roll, a double sheet of newspaper was creased in two or three half-inch folds and wire previously cut to size was laid in the folds. When the roll was complete, the ends were fastened with brown gummed tape. (String may be used but tape is easier for young children to handle.) Two of the rolls bent into V's made four legs. The third roll

7 Starting human figures, each child selects favorite story book character. Imaginative children breathe life into heroes like Davy Crockett.





8 Scott Sandygren, Richard Gardner and Stephen Pickett place figures in diorama, show their ability to plan, cooperate.



9 Second-graders need only one demonstration of simple three-roll construction of animals, figures, then go on alone.

10 Donald Welch, Jerry Taylor and Beverly Hill put last touches on characters from story of "Cinderella". Note clock about to strike twelve.



bent around the apexes of the V's extended into a circle at one end to form the neck and head. Strips of newspaper were pasted around the rolls with wallpaper paste.

The animals were part of the study of a farm unit in our Social Studies. The children looked at pictures of farm animals, saw films about the farm, read and heard stories about the farm. They crayoned pictures of farm animals on newsprint before starting actual construction. Decorating of finished constructions was done with powder paint. Ears, tails and manes were made of yarn or paper.

When the children started on human figures, they chose their favorite story book characters. Here again they drew pictures of the characters they planned to make and again started with three rolls of paper. One of the three rolls, left open at one end to crush down for the head, was positioned between the two others with the fastened end about a third of the way up. The lower part of the outside rolls made the legs and the top parts were bent into shoulders and arms. Paper strips were pasted around the rolls in the same way as in making animals. Hands and feet were cut-out shapes of cardboard fastened on with strips of paper. To fill out fatter parts of the body, crumpled newspaper was positioned with paper strips. Clothing was made partly from pieces of cloth brought from home, but sewing was hard for second-graders, so many of them preferred to use tissue paper and paste. Paint and sparkle, feathers and buttons glamorized the figures.

The second-graders' (continued on page 43)



# A FLIGHT OF FANCY

By **FRED R. SCHWARTZ**

Art Teacher, Lloyd Harbor School  
Huntington, New York

Surrounding our school are many acres of beautiful Long Island countryside and beaches. It is natural that our students should be conscious of nature and the abundance of living forms that are found on every hand. They frequently bring specimens to school—anything from interesting shells to an occasional opossum or raccoon. Some of the more spectacular insects, such as the praying mantis and brightly-colored moths and butterflies, often find their way to school. Thus nature influences much of the art the children produce.

Out of fourth-graders' discussion of insects in the science room came an exciting project in the art room. It was the making of an imaginative insect. We didn't want to make a scientific replica of a real insect, but the general characteristics of insects were to provide a starting point for our inventions.

We discovered that insects have certain characteristics in common: a body divided into a head, thorax and abdomen, and three pairs of legs attached to the thorax. Some insects, we discovered, have one or two pairs of wings and some have none.

With these basic characteristics firmly in mind, we looked around for materials to use. Paper mache came quickly to mind. But the wings had to be broad and almost tissue-thin, yet strong enough to carry their own weight. Legs had to be thin and filamentous, but sufficiently rigid to support the insect. Looking around the art room we discovered a large carton of wire coat hangers and their shape immediately suggested wings.

Now we knew how to proceed. A tight roll of newspaper was securely tied to form the body of the insect. To the top of the roll we tied one or two coat hangers depending on the proposed number of pairs of wings. (Before tying

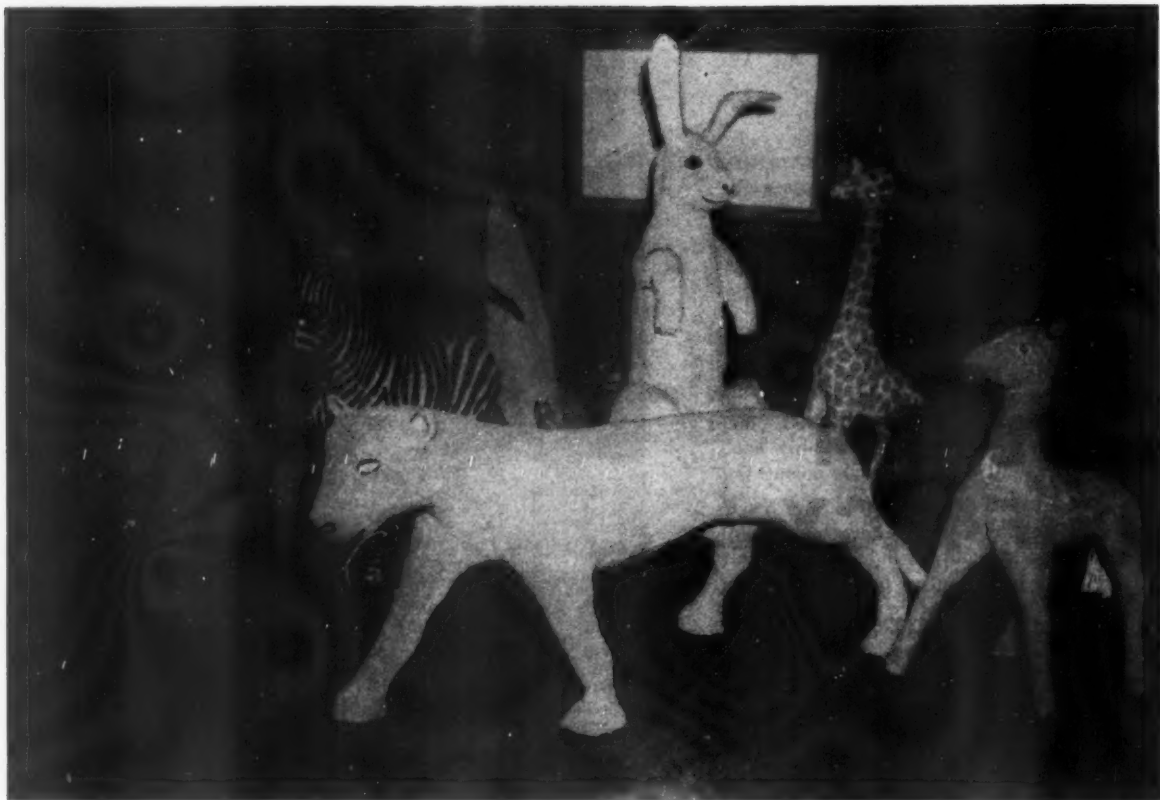
on the hangers we cut off the handle.) Then the hanger could be bent and shaped to give character to the form and position of the wings. To make the legs, we cut hangers into U-shaped loops and then tied three of these under the insect's body in the thorax region.

With the armature completed, paper mache strips were used to build up the body. Large sheets of newspaper were dipped into thin wallpaper paste then stretched over the wing frames. When dry, the wing coverings were taut and thin. The legs were left thin, black and wiry or sometimes covered with paper mache or masking tape.

When the paper mache work was completed, shoe buttons were glued to the head for eyes and pipe cleaners attached with strips of masking tape became antennae.

The final step was tempera painting of the insects. The children evolved their own color schemes considering the form and shape of their inventions. ●





## THIS JUNGLE HOLDS NO FEAR



The materials needed for our wild animal project were newspapers, wood (packing case lumber), paper toweling, string, wallpaper paste, powder paint, shellac (not a "must"), felt, buttons and other scrap materials, wire hangers, nails, scissors, saw, plane, pliers and hammer.

Making paper strip animals was a popular art activity this year at the Balch Elementary School in Detroit. Mainstays of the project were packing case lumber, coat hangers and newspaper. Wallpaper paste and powder paint were the only items we had to buy. We found that shellac added to permanence but wasn't a necessity.

The children brought in orange or apple crates for wood and only simple tools were needed to make the wooden frames. We used box nails, but any  $1\frac{1}{4}$ - to  $1\frac{1}{2}$ -inch nails would have done. To cut the coat-hanger wire, we needed side-cutting pliers or "Dykes".

Before drawing, painting, modeling or constructing animal forms, children ought to have a chance to see actual animals in order to observe their proportions, but in our wild animal project we had to refer to pictures. For this purpose, good color or black and white photos showing the animal in various positions are preferable to an artist's rendition in order that the children





2

The main body structure of the lioness was a four-foot length of 1x6-inch wood. Its edges were planed at an angle so that the legs could be nailed on in a spread-out position. After planing, a cross-section of the 1x6-inch board would be a trapezoid wider at the bottom than at the top.



3

Leg-boards were partially shaped, then attached at forward or backward slant to suggest action. At this point we didn't bother about unequal length of legs. When they were all in place we evened them with a saw so that all four feet touched down properly with no "rocking" motion.

# By DOMINIC SONDY

Art Instructor, Balch Elementary School  
Detroit, Michigan

will not be influenced by a particular artist's style. Good side views are usually most helpful since they show the animal's proportions—the length of legs, neck and body. After group discussions of these basic characteristics the children can take over.

The lioness was only one of many animals that we made. But don't be limited in your class to our experiments. Paper strip sculpture has endless possibilities and the children will think of numerous details to add humor and realism—such as scrap leather ears for Myrtle, the kangaroo, and mop strings for the tail of Harry, the horse.

Students can construct club mascots, Halloween masks and floats for parades. We are now planning to make a universe in our science class with planets made of balloons blown up to proportionate sizes and laid over with paper strips. Mars will be painted red, there will be craters on the moon and—well, who knows what next? •



4

We nailed a coat hanger to one end and bent it to form approximate length and width of our lioness' head. Another coat hanger cut and bent to a lifelike curve formed her tail. One end was nailed to the end of the "spine" and the other to the lower part of a back leg. (See Fig. 9.) Now we filled out body with crumpled wads of newspaper tightly tied in place with string.



- 5 We wanted our lioness to have as many typical characteristics as possible and we often referred to our resource pictures in filling out her body. Here is a helpful hint: Fill in the form at this point as completely as possible. Don't depend on heavy layers of paste-soaked toweling to make a thin animal look fat! They dry slowly and in rainy weather there is danger of mildew.



- 6 String tightly wrapped low on the legs formed the ankles and to make the paws we added a horseshoe-shaped roll of newspaper at the front of each ankle.



- 7 For ears, two lengths of wire were cut and bent into circular shape with two inches left straight at the ends, to be pushed into correct position in head.



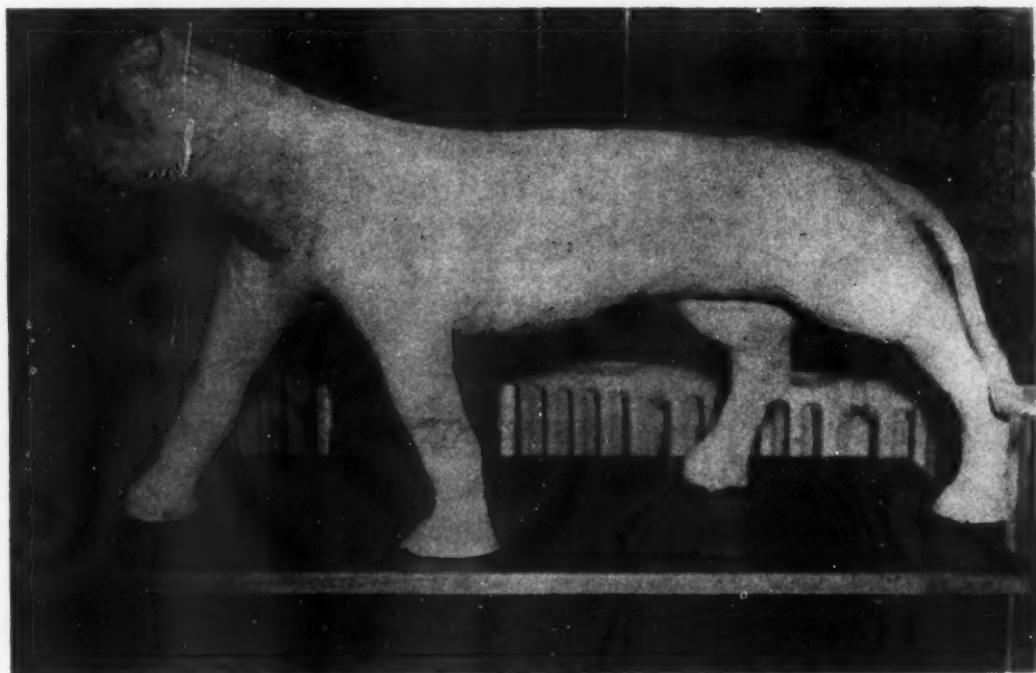


8

For final surface paper towels were torn into two-inch strips. Only about two cupfuls of wallpaper paste were mixed at a time—to a creamy consistency—then put in a large container. Towel strips were allowed to soak for a few minutes on surface of paste. When strip was well covered, excess paste wiped off on lip of container, strips were laid on surface in a crisscross pattern, starting on underside and between the legs, gradually working toward the top. The ends of several layers curled under the paws insured strength. Several sheets of soaked toweling were rolled around the tail, then modeled into shape. When entire surface was smooth, the lioness required several days to dry. In damp weather we allowed each layer to dry before proceeding.

9

Excitement ran high as our lioness dried to a hard crust. Everyone was anxious to start painting her royal highness. We didn't want raw bright colors so we mixed orange and brown powder paint and gradually added the dry mixture to some white powder paint. We kept mixture rather thin so that it would flow easily and not chip when dry. Finally, eyes, nostrils and mouth were painted on.







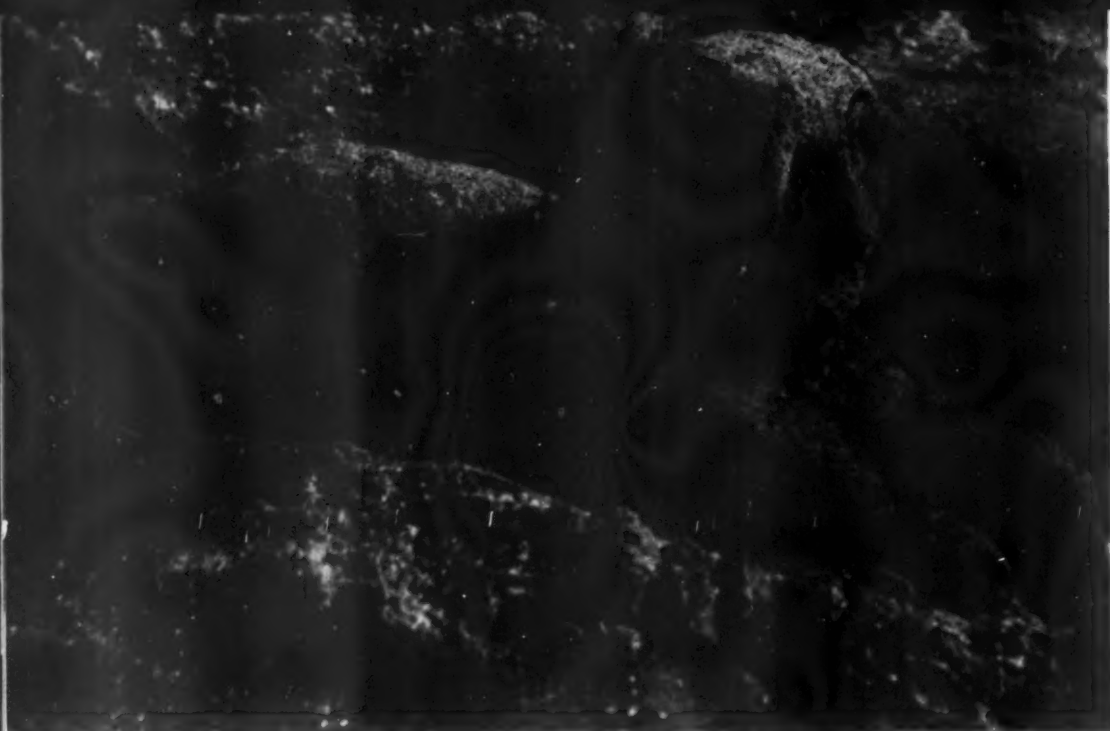
I am six years old. I am in Junior Primary. I painted this picture in school after my visit to Storyland.

My daddy took us to Storyland. It is in Florida. We saw many things. Noah's Ark, Peter, Peter, Pumpkin Eater, Merry-Go-Round, Crooked House, Sleeping Beauty, Cinderella, Ferris Wheel, train, church, Jack and the Beanstalk and a schoolhouse.

My teacher's name is Mrs. Beryl Meredith.

Debbie Gersell

Debbie Gersell  
Age 6  
Dearborn, Michigan



Determined students finish sculpture despite properties of sand that discourage positive sculpting.

A day at the beach . . . where teacher-trainees discover that nature throws

# A NEW LIGHT ON OLD IDEAS



Driftwood's design stimulus occupies some students, particularly appeals to one who brought his camera.



Throwing water on sand created this unique pattern and opened students' eyes to still another design area for exploration.

## By GEORGE K. STARK

Assistant Professor of Art  
New York State College for Teachers, Buffalo, N. Y.

"Let's have an 'art day' at the beach," one of my freshmen elementary education students suggested. Of course it would be fun—but could it have real art and education value, too? The class decided that if this were their goal, the success of the day would depend on sound group planning, with each individual responsible for making the time pay off art-wise.

On this basis, volunteer committees set about arranging bus transportation, menu and food supplies and other necessary details. The students' ability to make practical decisions and to work together stood out throughout the field trip—from the collection of student fees to the final cottage clean-up.

When the day came, two hours (the usual time spent in class) were set aside for "beach art". These two hours could occur at any time during the day. Some students alternated work and play, but each planned his own art time. Actually, some of these prospective teachers spent from four to six hours on their art projects.

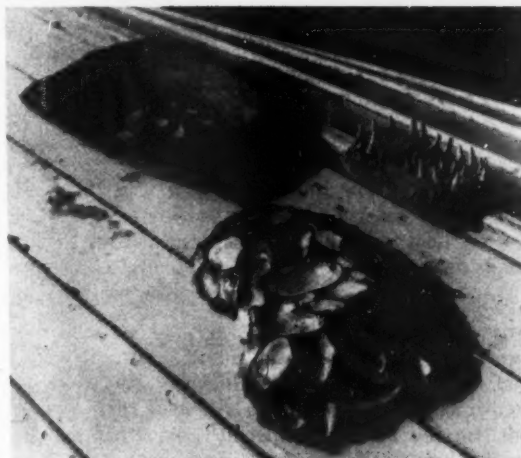
Many of the students used beachcombing as a jumping-off place. It led them to sand sculpture, driftwood sculpture, plaster sand casting, weaving reed baskets, painting and sketching.

Late afternoon brought the finish of a softball game and then hot dogs and pop. Later, while marshmallows browned over a campfire, the inevitable philosophical discussions of art and living meshed with general good fellowship, songs and laughter that continued through the bus trip home.

In later discussion of the day, one student concluded,



Beach informality helps student feel free and stimulates reevaluation of materials.



To start casting, student sketches in moist sand and scoops out relief forms. Mold is lined with shells or other materials before plaster is poured.

"The informal nature of the beach and freedom from the classroom atmosphere seemed conducive to *being one's self*. The wonders of nature helped me to look at old materials in a new light." With awakening curiosity, the teacher trainees realized that many of the at-hand materials could be selected, combined or organized into an art form.

The newness of the situation and materials left the students more freedom to evaluate their own work and to conduct on-the-spot critiques. The informality enhanced the student-teacher relationship and this rapport carried over into succeeding classroom situations.

The students felt there should be two such trips a year. They said that an early fall trip would "help us to know each other better for all our classes" and it would heighten *esprit de corps* for the whole year.

Art took on new, wide meanings for these prospective teachers during our day at the beach. As part of their personal philosophies of life, these concepts will become part of their teaching philosophies and thus part of the lives of hundreds of youngsters. •





Dry sand is scraped aside and molds carved from wet sand below. Decoration for final form is pressed into walls at this point.



Plaster pours easily into mold if mixed to cream consistency.



One person can pour the plaster but it's well to have a helper.



A day at the beach...where young campers dig into

# SCULPTURE IN THE SAND

By **FRED W. METZKE, JR.**

Director, Summer Arts & Crafts Camp  
Florida State University, Tallahassee, Fla.

Beach sculpture has dual appeal for young artists. First, who doesn't enjoy a day at the beach? And second, the time is well used for art purposes when the young people explore the relationships and possibilities of beach sand and plaster. Any sand beach will do—but if you're on the ocean, be sure to check on the tide. It can become a nuisance.

This sand sculpture project was suggested to 36 youngsters attending the Summer Arts and Crafts Camp sponsored by the Arts Education Department of Florida State University. Some were recent eighth grade graduates and others varied in age up to senior year in high school. The only requisite for entry into the camp is an interest in art.

To a thinly-populated sandy beach, we took fresh molding plaster—about eight to ten pounds dry weight for each person; containers for mixing the plaster (dishpans are ideal, but buckets will do); a collection of relatively small objects—shells, coral, wire, colored glass, beads, etc.—to

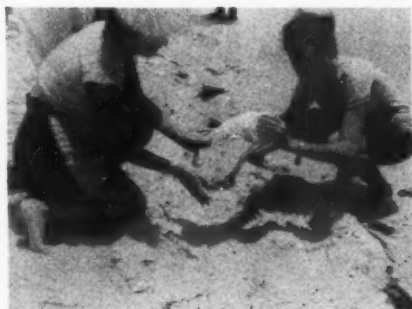
use for decoration. Locating the plaster and containers on the beach, the group spread out on both sides at an easy distance to transport the plaster when it was needed.

The top layer of dry sand must be scraped aside to get to the packed wet sand below. The wet sand holds together and allows more freedom in manipulating the carving or excavation. Hands are the only tools needed to make the excavation or "negative shape", though sticks or wires may be used for small details.

When the young sculptor is satisfied with the "negative shape" he has carved out, he may wish to line the excavation with objects that will decorate the final form. For example, a large colored marble may serve as the eye of an animal, and a piece of driftwood might interpret the mane. These additions are kept subordinate and related to the final form as he imagines it will look.

To prepare the plaster we

*(continued on page 45)*



After 15 minutes, sculpture is removed. First it is freed on all sides, then lifted out. The final form is always a surprise.

Young sculptors waded into surf to wash off loose sand. Final texture is sand-pitted.



Flashing on legs of Joyce's "sea pony" will be removed by carving.



This painting by Georges Braque entitled "Still Life: The Table" is a modified example of cubism. Many of the most interesting developments in modern painting since about 1910 have been inspired by this important movement.

The name "cubism" was first applied to this type of painting in 1908 by Henry Matisse. He had just seen a picture of some houses whose cube-like appearance had greatly impressed him and he used the term cubism in describing it.

Influenced by African Negro sculpture and other art expressions by primitive peoples, Pablo Picasso and Georges Braque were the first to break up objects into transparent planes and surfaces, rearranging them into a design which would suggest their being seen from several points of reference. Georges Braque first exhibited a cubist picture at the Salon des Independents in Paris as early as 1908. The first group exhibition of the cubists took place in Paris in 1911.

Many American painters who went to Paris to study came under the influence of the cubists. They returned to the United States just before World War I enthusiastic about the new school of painting and incorporated what they had learned into their own work. The "Armory Show", an international exhibition of modern art held in New York City in 1913, also had a far-reaching influence in persuading American artists to support the new movement.

Braque was born at Argenteuil-sur-Seine near Paris on May 13, 1882. His father owned a decorator's business and was an amateur painter. When Georges was eight years old, his family moved to Le Havre. Here he attended evening classes at an art school and served as an apprentice to his father. At the age of 18 he moved to Paris and became associated with artists who lived and worked in the section of Paris known as Montmartre.

By 1906-07 he was beginning to exhibit and sell his paintings. By 1924, now a successful artist, he built his home on Rue du Douanier, Paris, where he still lives. In America, Braque's exhibitions also met with considerable success. His last major exhibition was held at the Paul Rosenberg Gallery in New York in October, 1955.

*Still Life: The Table*  
is reproduced through the courtesy of  
The Art Institute of Chicago



## STUDENTS RUN THE SHOW...



When the Tacoma art teachers gathered for a meeting toward the end of 1954, they were faced with a group of student representatives of the Stadium Art Club. These students proposed an all-county student art show and sought the teachers' ideas and cooperation. Needless to say, the teachers responded wholeheartedly and from suggestions and encouragement that came out of this meeting, the framework for inter-school planning was established.

The next step was the announcement of the show to all Pierce County junior and senior high schools. Each school was invited to send one or two representatives to serve on a planning committee, to meet in my office at Central School.

At this meeting 17 students (representing 13 of the 25 schools involved) prepared a rough agenda. Working very efficiently, the students formed more committees with clearly outlined duties. They went on to define the show's objectives:

- (1) To present to the public the best of student work;
- (2) To provide an opportunity for the student artist to display his work on a professional level;
- (3) To contribute to public knowledge of school art;
- (4) To encourage cooperation between the schools.

They hoped too that the show would have a stimulating effect upon the art students. Also at this meeting, the show was named the Pierce County Student Art Exhibit. It was to be hung in the Handforth Gallery in the Tacoma Public Library from March 7 to 31, 1955.

Next, the student planning committee drew up entrance rules and outlined five major divisions: painting, drawing, applied design, sculpture and photography, with a first prize and two honorable mention ribbons for each division. This information was circulated to all the schools and March 4 was set as the date for the judging. Entries were to be mailed or brought to Central School by that date.

About 500 items ranging from paintings to mobiles were received and from these about 60 were chosen for the exhibit. The judges were Miss Stella Lowry, a Seattle artist, and Mr. Alan Liddle, a Tacoma architect. They were chosen because of their interest in the field of student art. All entries were judged on the same basis with no differentiation between junior and senior high work.

The exhibit as finally arranged in the library included mobile and ceramic sculpture, silk screen and woodblock printing and copper enameling as well as painting and drawing.

Posters and radio and TV spot announcements carried news of the show throughout Tacoma and Pierce Counties and this publicity brought thousands of people into the library to see the exhibit. The response showed appreciative interest on the part of both students and adults.

The exhibit has now been broken into smaller groups of pieces to be circulated among city and county schools. While the art work is indeed outstanding, it is perhaps less remarkable than the administrative and organizational abilities shown by the students when given an opportunity to run such a show. •

**Teen-agers initiate and conduct all-county school art show, exhibiting high degree of organizational ability as well as their artistic proficiency.**

**By IRMA L. PAINE**

Director of Art  
Tacoma Public Schools





# WHICH HOUSE HAS

Could you spot work of internationally famous artist among paintings and sculpture by high school students?

By **MARY BRADLEY**

Instructor of Art, Ramsay High School  
Birmingham, Alabama

Once a year the Birmingham Art Association sponsors a sidewalk show in a downtown park and the public schools are always invited to take part. The Exhibit Committee of Ramsay High School selected, mounted and put up their work in the show last year—and much more came of it than they had expected.

A local real estate developer, Mrs. Beryl McClaskey of the Rogers Investment Company, liked some of the work she saw that day in the park. A week later, she called to ask what we thought of selling original work to be used in decorating two of her model houses. I conferred with the pupils, the art supervisor and the principal, and invited Mrs. *(continued on page 44)*

Wire constructions by Jackie Gill (at right in top photo) were used in the den of one of the model houses. The wire figures in wall hanging are superimposed on colored construction paper shapes. She also made the wire cat on the table. In next photo, Elaine Merrill displays her horse. She used cut paper like mosaic, placing small squares of white paper for the background and black construction paper shapes fitted together for the body of the horse. Photo at right shows walnut paneling in model house that seems to need pastel painting of driftwood done by Jessie Shelburne, left. She used shades of brown and black in the painting, a soft brown mat and black frame. Her work was especially selected to hang in this paneled room.



# E HAS THE FAMOUS PAINTING?



Experience initiated by real estate company's appreciation of their work started chain reaction. Students now are keenly aware of contemporary trends in architecture and interiors, and best of all, they see that art is part of every day life.



Dressed in their best for the festival, young Burmese girls carry flowers to pagoda to place before shrine of Buddha.



Two youngsters take part in author's demonstration class for teacher-trainees.

# FLOWERS FOR BUDDHA

By **FRANK WACHOWIAK**

Head, Art Education Area  
State University of Iowa, Iowa City, Iowa



Subdued but evident is Ma Li Li's pride.

It was a special festival day in Burma. At the Kanbe Middle School on the outskirts of refugee-crowded Rangoon, the children were given a holiday to make a special pilgrimage to a nearby pagoda. The young girls had gathered flowers to place before the shrines of Buddha.

Attired in their best longyis (wraparound skirts) and sheer blouses, they marched single file to the shining, gold-plated pagoda. Their long black hair was arranged in many styles, in most cases braided, but some of the girls still wore the traditional topknot and bangs.

The next day in my demonstration class for future teachers of Burma at the State Training College in Rangoon, the same group of young girls painted self-portraits, remembering how they appeared on the morning of the festival. They were using tempera paints for the first time in their lives. Never before had they painted on such large sheets of paper. Never before had their teacher asked them to do such a thing as painting a personal experience. And now a teacher—a foreign-looking, foreign-talking teacher—asked them to paint in their own way, just as they felt.

They painted all morning with a deep concentration and a hardly-subdued joy. Neither the teacher's strangeness, the unusual materials and tools, nor the curious glances of the observing student-teachers disturbed these young girls absorbed in recreating their own images.

These children of faraway Burma showed me over and over again as I



Kanbe Middle School fourth-grader holds self-portrait. She stands before new State Teachers College building in Rangoon.



"Foreign-looking, foreign speaking" teacher gave girls large sheets of paper to paint on, encouraged them to paint in their own way, as they felt.

taught in their country that the creative resources of youngsters all over the world are boundless. It is our job—or more, our solemn obligation as art teachers—to promote such a permissive, encouraging atmosphere in our classrooms that children will never be afraid to be themselves. We cannot do less. *From Mr. Wachowiak's experience as a Fulbright Lecturer in Burma in 1954 comes this delightful vignette—a sharp, clear view of a familiar creativity in a foreign setting.* •





# Art Belongs To Every Day—



Students' work shows various interpretations of mosaic style in rhythmic line designs broken up and tempera painted.

By **PAUL C. DALZELL**

Director of Art Education  
Boise, Idaho

Every teacher—especially the art teacher—faces the problem of helping children think creatively. Part of the job is to make them aware of art elements around them—color, line, form, texture and space.

Time was when drawing and painting were the main activities in art class. Today curriculum in art embraces many materials, each with its own characteristics and limitations to be explored by the student. Actually working with materials helps children grow while it releases tensions that may stand in the way of growth. Keeping in mind that creative people are happy people, teachers must be continually alert to the needs and interests of their students in order to motivate them toward creative think-

ing, and to get the greatest good from the evaluation that should follow each experience.

I have asked some of the teachers in the Boise school system to explain how they approach this problem.

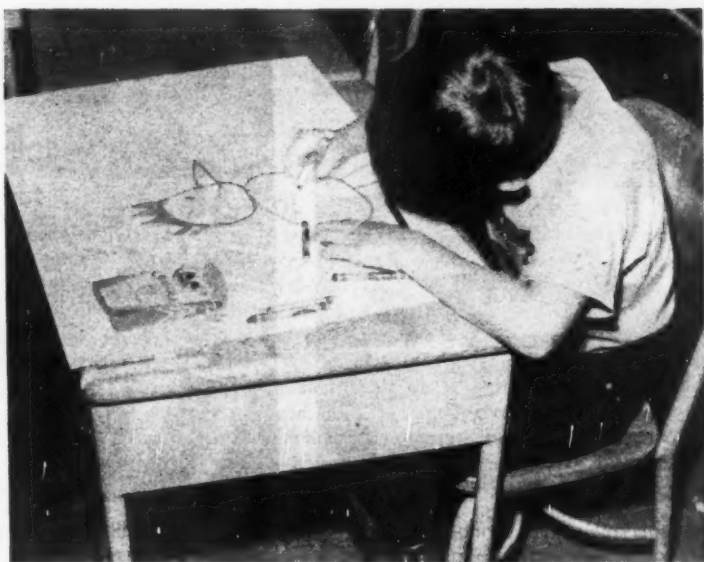
Frances Long, primary vocal supervisor, provided a motivation for her music program that carried over into the art work of the primary children. Let her tell the story:

"As a new music supervisor, I was faced with the problem of providing an interesting musical experience when I made my rounds of the first three grades in the Boise schools. I wanted to go into each classroom and demonstrate procedures that might be helpful to teachers—but I needed some help myself!





Here's Zip, a big hit as farmer in the dell, a big help to primary Music Supervisor Long.



Eddie Irons draws rooster, motivated by Zip's appearance in music class as farmer in the dell. Children drew pictures for Zip, sent them to him.

"One day I saw 'Zip' in a toy shop window. I knew I had found my helper. He had personality plus and gave me the idea I needed.

"I had not under-rated Zip. Right from the first he captivated the children. Little stories about him presented musical facts in a way that the children understood and enjoyed.

"The first time around Zip had a colorful music box that

played 'Pop Goes the Weasel'. Halloween was in the offing when he started around the second time. He wore a Halloween costume—mask and all—and he had some Halloween songs ready and a new music box too. We sang 'Hickory, Dickory, Dock' and I drew a music staff on the blackboard with notes going up to show how the mouse went up the clock. On his third trip Zip was dressed as an Indian because Thanksgiving was near. His new music box played 'Four and Twenty Blackbirds'. We sang many

When someone remarked bees were large for size of hive, one student replied, "Did you ever have a bee get in your hair?"





Students play with string, arranging it, letting it fall into design as it will.



Experiments with lines, spaces and colors are the work of eighth-graders of North Junior High, Boise, here holding their own evaluation session.

Thanksgiving songs and this time Zip tried to catch a turkey, running up hill and down. On the staff on the blackboard, the quick black notes went up and down.

"And so it went. Zip became Santa, then Frosty the Snowman and finally the Farmer in the Dell. On each visit the children wanted to draw pictures of Zip. We talked about

his colorful clothes, his big size, how he loved music. (All the pictures were made for Zip and sent to him at my office.)

"Yes, Zip added interest and fun to music, but he did much more. He was the subject for many fine drawings, poems and letters. And as to problems—well, I didn't have any. Zip solved them."

Art activities can be used to stimulate interest in science and social studies. Bernice Baker, fifth grade teacher, relates some of her experiences.

"Well, you go before your class with your carefully planned introduction for the day's lesson in, let's say, social studies, only to be met with slumps and deep sighs. Has this ever happened to you?

"I remind myself that if

(continued on page 46)



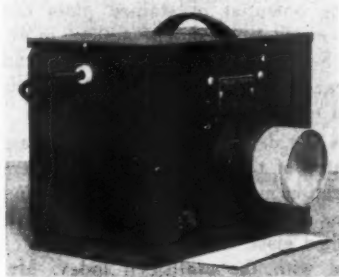
Stories of Hopi Indians start eighth-graders on carving kachina dolls from balsa, finishing with intricate costumes. Right, water color and ink on wet paper allows fast, free, fluid work.



# SHOP TALK

## PROJECTOR FOR SCHOOL USE

The PROTOSCOPE, a new time-saving enlarging projector for teachers, projects any opaque copy or photograph up to 6x6 inches. It enlarges drawings, maps,



outlines, etc., to any desired size, preserving the original proportions and colors. Size of the enlargement is controlled simply by the distance of the PROTOSCOPE from the projection surface. It is ideal for class-

room demonstrations and art instruction. For complete information on the PROTOSCOPE, write to the F. D. Kees Manufacturing Company, Dept. AA, Box No. 1494, Beatrice, Nebraska.

## HERE'S A TIP FOR YOU

If you have wished for a strong metal tip when using plastic lacing, GOLKA TIPPING PLIERS is your answer. These pliers are so designed that they bend a light piece of metal about one and one-fourth inches long called a SLIM TIP around the end of the lacing material. Provides either a round or flat tip. Speeds up any type of lacing project in the classroom. Available from ROBERT J. GOLKA CO., Tool Division, Dept. AA, Brockton, Mass.

## THE OLD STAND-BY

When it is time to replenish the stock of colored construction papers, many teachers immediately think of BULL'S EYE PAPERS available from MILTON BRADLEY COMPANY. These strong-colored papers come in a variety of sizes and are of a heavy, 85 pound sulphite stock. They come packaged in 50 or 100 sheets in solid or assorted colors. If you don't have their latest catalog of school supplies, along with color samples of papers, better request a new one from MILTON BRADLEY COMPANY, Dept. AA, Springfield, Mass.

## NEED NEW TOOLS?

Clay and sculpture tools have a way of getting lost or broken. If you're planning to requisition new tools this spring, write to SCULPTURE HOUSE for their new catalog. It has just about everything in it that you will need for any type of clay work. Address SCULPTURE HOUSE, Dept. AA, 304 West 42nd St. New York City.

## POWER TOOL FOR ELEMENTARY GRADES?

It's amazing! One of the most remarkable and safest power tools ever developed—practical for use at the elementary level—is the new DREMEL MOTO-JIG SAW. Believe me, this is no ordinary jig. The new "rocker action" principle is a unique development in advanced jig saw design. When using it for the first time, we were amazed at the way it ripped through one-inch plywood. It could handle even a 2x4! Another of the unusual features of this saw is its 15-inch throat-depth so that it can cut to the center of a 30-inch circle. But considering it for use with children, we liked best its safety features. The blade guard protects the young operator from injury while feeding the work. And the blade guard serves also as a "hold-down". The spring tension holds the work firmly on the table, preventing it from lifting up on the upward stroke of the blade.

Maximum capacity under the holddown is one and one-fourth inches. When cutting thicker stock it is necessary to remove the holddown. For angle sawing, the table can be tilted 45 degrees to the right or left. The table can also be raised or lowered.

The MOTO-JIG SAW comes equipped with a three-inch pin-end, all-purpose blade. With it you can cut any type wood, plastic, wall board or soft metals such as aluminum and brass. It is also possible to install a jeweler's (pin-less) blade. The Model 15 MOTO-JIG SAW has a 110-120 volt, 60 cycle, AC rotary motor. It is equipped with oil-less sealed bearings that never require oiling.

The entire saw is solidly built, yet light enough for a teacher to carry from one room to another. At its low price of \$29.95 you can include several on your next year's budget. And then watch the youngsters stand in



line for their turn at your DREMEL MOTO-JIG SAW! Write to DREMEL MANUFACTURING COMPANY, Dept. AA, 2420-18th St., Racine, Wisconsin. For special fast service, mention *Arts and Activities*. •

# BOOKS OF INTEREST AND AUDIO VISUAL GUIDE

**DICTIONARY OF ARTS AND CRAFTS**, edited by John L. Stoutenburgh, Philosophical Library, Inc., 15 E. 40th St., New York 16, New York, \$6.00, 1956.

A wide variety of definitions and descriptions of techniques, media and folklore of crafts have been compiled in the *Dictionary of Arts and Crafts*. Despite the ever increasing number of good source books on crafts, this book fills a need as no other could. It contains no illustrations but the definitions are concise and the descriptions of media or material are clearly stated. The author did not intend the *Dictionary of Arts and Crafts* to be a complete source on processes or media. It is an effective ready-reference or collateral source of information and as such it deserves a place in the school or studio library.

• • •  
**A SHORT DICTIONARY OF WEAVING** by M. E. Pritchard, Philosophical Library, Inc., 15 E. 40th St., New York 16, N. Y., \$6.00, 1956.

As in the *Dictionary of Arts and Crafts*, the information contained in *A Short Dictionary of Weaving* is valuable material and in this instance drawings accompany definitions. The range of material is broad: dyes, loom equipment, techniques and fibres are included. Obviously the author intended for this book to be supplemented by books of a more technical nature.

• • •  
**THE LOST ART** by Robert Sowers, George Wittenborn, Inc., New York 22, New York, 1955.

Stained glass has always been one of the most universally admired art media. The transparency of color and the beautiful organization of space dictated by the process make it unique. Beyond this there is the beauty derived from the relationship of architectural solids and the light-bearing glass apertures. Robert Sowers in *The Lost Art* contributes much to our understanding of stained glass as a technique and as a work of art.

From the 15th to the 19th Century the craft of stained glass seemed to fall into obscurity. Viollet-le-Due and his craftsmen "re-discovered" the techniques when they had to restore damaged parts of Chartres and Bourges cathedrals. Mr. Sowers suggests that stained glass was "lost" because the structural and esthetic considerations changed between the 15th and 19th Centuries. Furthermore, in reference to the use of stained glass today he points out that artists generally have not yet

## IVAN E. JOHNSON

President, National Art Education Association  
Head, Department of Arts Education  
Florida State University  
Tallahassee, Florida

fully recognized the potential of stained glass nor realized the ways it might be used. The author, in explaining why he believes contemporary American architecture discourages the use of stained glass, tends to wander far afield to make his point.

*The Lost Art* traces the development of stained glass and surveys the status of this art today. Mr. Sowers has made his exploration more interesting by drawing in the movements in painting and architecture which have influenced stained glass. He contrasts the aims of the early craftsmen with the craftsmen today. Mr. Sowers attaches much significance to the relationship of the purpose or function to the esthetic qualities of stained glass work.

Stained glass is far from "lost" today. For one thing, Mr. Sowers stimulates new interest among his readers. His simple explanations of processes, tools and materials are good.

• • •  
**FLEXIBILITY IN THE COORDINATED CLASSROOM** by Darrel Boyd Harmon, The E. F. Hauserman Company, Cleveland, Ohio, 1956, Available on request.

A building materials company interested in school construction commissioned Darrel Boyd Harmon and Associates, consultants on school architecture, to prepare a small book on the planning of classrooms. It is one of the best publications to come along this year on classroom planning. There are four sections to the book divided into the headings: Modern Education, Space Dividers, Reorganization, and Economics. The author stresses the importance of modern educational practices in school plant planning. It is his belief that new curriculum concepts have done much to permit more creative design in schools. With considerable charm and insight Dr. Harmon suggests the ways in which interior and exterior space play their part in learning. One particular point that is interesting is that classrooms should be flexible enough in structure so they can "grow" with the changes that take place in the curriculum. Some of the ways that this may be accomplished are through movable walls, easily adaptable cabinets, bulletin boards and window areas. Dr. Harmon's ideas will be studied with interest by art teachers. The illustrations in *Flexibility in the classroom* are excellent. The figures and facts in this book make it handy information for teachers involved in planning new classrooms or refurbishing old ones. •



## Work On Their Own

(continued from page 18)

paper mache work was used in a P.T.A. program. Parents were given the opportunity to see the results of the research the children had done, the stories they had read, the pictures they had looked at, the films they had seen. Each child talked about his own creation.

As well as a wonderful culmination of the year's work, this project kept the children busy, independent and happy all the time the reading class occupied the teacher. Many of the children went on to make figures at home on their own. They all felt that if they made their animals or figures again they would do a much better job. This desire to "do it again" is all the proof we need that a project is a success. •

## Nature's Loom

(continued from page 13)

the edges of the weaving give a decorative effect.

The looms shown in the photograph were made of discarded masonite, although light wood or any other firm material would be suitable. A suggested size for a beginning project is 10x15 inches. The notches along the top and bottom should be approximately one-half inch apart, one-half inch deep, and at least one-eighth inch wide.

For the warp we used a soft, coarse fibrous twine rather than a stiff, smooth one, because it is more flexible and blends in better with the natural materials. Adding a thinner warp thread of contrasting color, such as yellow, makes for pleasing contrast.

Before threading of the loom begins, a very thick rolled-up magazine, the width of the loom, should be tied and clamped horizontally with clothespins halfway down the back side of the loom, to insure sufficient slack for the final weaving process. With the magazine securely in place, the threading of the loom can be started, with each strand passing down the front and up the back of the loom over the rolled magazine. Then the clothes pins may be removed.

Next a straight, rigid twig or bark strip must be woven through the warp at the top and bottom of the front side of the loom to provide a firm support against which the long warp threads from the back side can be braced and knotted when the project is finished. The woof thread, wound on a flat, wide cardboard shuttle, may be a soft garden twine or a coarse twine of a different color from the warp, and varied in thickness. For accent or contrast in texture, tan or brown raffia may be inserted—but sparingly since it lacks

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body. To avoid gaps, at least three rows of woof should be woven between each piece of rigid nature material. Rows of twine may alternate with rows of nature material in varying widths and textures.

A pleasing effect is achieved by the use of pod-bearing twigs, though care must be taken to keep the pods from breaking off as the twig is woven through the warp. Similarly, other small detached pods, cones and sea-shore materials may be added by attaching them to the surface of the project with fine string or thread.

When the weaving has progressed halfway down, the magazine at the back is removed to allow the needed looseness in the warp. After the weaving is finished, the warp threads on the back side of the loom are cut in the center, and at each end the alternate threads are pulled together and knotted.

The finished product is both decorative and functional since it may be used as a table mat or wall hanging. There is the added merit that the children, in handling various nature materials, obtain experience which contributes to the development of the tactile and perceptual senses. Furthermore, the children derive a deeper and keener awareness of the world of nature.

## Famous Painting

(continued from page 34)

McClaskey and her interior decorators to visit the art room to see what they might be able to use. Imagine how surprised and thrilled we were when they bought 21 pieces from 18 pupils!

But there was more to come. The students' paintings were hung in the two model houses—and to whet public interest, Rogers Investments, Inc., set up a little contest. Among the school paintings was placed one work of art by an internationally famous artist, and it was announced that the first three persons, (excluding professional artists) who spotted the professional's work would be awarded hand-somely framed pictures painted by Ramsay High School students.

This new appreciation of their work not only encouraged the boys and girls to work more seriously in a creative way, but it also made them more

keenly aware of architecture. They developed a feeling for and understanding of better use of contemporary materials. They saw too that "business" can serve the purpose of lifting the public "taste"—all from their experience with Mrs. McClaskey.

Through this experience art for these students has become more integrated with everyday life. They respect their work because others do. One girl, on seeing her painting framed in the beautiful model house, exclaimed, "I just can't believe it! I'm glad it has such a nice place to be."

## Leaders

(continued from page 11)

who sent pictures and other examples of art work they did in connection with his TV show. In 1955 he wrote and moderated Buffalo's first half-hour color television program, "What Is Modern Art?"

The National Art Education Association's Television Committee, of which he is chairman, is currently studying the philosophic bases of art education by television, concerning which a report will be given at the 1957 NAEA Convention in Los Angeles.

For the past several years Conant has served as Council Associate of the Committee on Art Education, a national organization sponsored by the Museum of Modern Art. About his relationship with this organization Conant says, "I feel this militant group is essential to the continued strengthening of the arts in education. That is why I participate in the Committee's outspoken criticism of publications, TV stations, and art materials manufacturers who encourage stereotyped behavior through their articles, programs, or advertisements. I believe that the Committee on Art Education fulfills an urgent professional need for *avant garde*, commercially-unfettered thinking in art education."

Conant has written numerous articles on art, art education, and television as well as a college art education textbook (nearing completion) in co-authorship with Arne Randall of Texas Technological College. He also wrote a chapter "Art As the Communication of Social Values" for the 1953 NAEA Yearbook. Perhaps his most popular article was written co-

operatively with Clement Tetkowski of the State University College for Teachers at Buffalo, "How Good Is Your Art Program?" This first appeared in the *National Elementary Principal* in 1951. Since then it has been reprinted several times, republished in Hawaii, included in curriculum guides in Florida and Georgia, revised and republished in an education magazine and translated into Hebrew for *Oorim*, an Israeli education magazine. The popular and easy-to-read chart format of this article will be used extensively in the forthcoming Conant-Randall text.

As a painter, Conant has had one-man shows in Washington, Milwaukee, New York, and Buffalo. From his last one-man show 26 works were purchased, most of which had been painted during the preceding year.

Among writers to whom Conant claims a debt of gratitude are Alfred Barr, John Baur, Albert Camus, Victor D'Amico, Morris Davidson, John Dewey, Dudley Gaitskell, E. H. Gombrich, Suzanne Langer, Frederick Logan, Viktor Lowenfeld, Andre Malraux and Herbert Read. He holds in highest regard the paintings and sculpture of Beckmann, Brancusi, Gabo, Giotto, Gottlieb, Levine, Lipchitz, Lippold, Maillol, Marini, Mattisse, Moore, Picasso, Signorelli, Siquieros, Tamayo and Tchelitchew.

Among Conant's several pet peeves are art teachers who know all sorts of "art activities" for various age levels and seasons of the year but who have no basic philosophy of art education and are ignorant of the contemporary arts, coloring books, numbered painting sets, how-to-do-it books and teacher-illustrated school worksheets, art teachers who do not actively produce creative works in any medium, artists who teach only to make a living and claim one cannot learn how to teach art, and school administrators and others who consider the arts as fringe area subjects.

In addition to administering the Department of Art Education at NYU, Conant also teaches courses in art education, contemporary art and painting. He is vitally concerned with the preparation of artist-teachers for all educational levels, and feels that whether students are working toward their Bachelor's, Master's, or Doctor's degree, they should develop a three-fold proficiency in personal art expression, understanding of the teach-

ing of art and a knowledge of the arts of all times with an emphasis on the contemporary. In addition, he feels that courses in communication, social studies, science and the humanities are essential ingredients of an art teacher's preparation. •

## Sand Sculpture

(continued from page 29)

fill a dishpan about one-third full of water, sift the plaster into the water until it begins to form a dry peak above the water level, then stir the plaster to a creamy mixture. If too much dry plaster is added to the water, it begins to set up before it is poured. The hardening may advance to such a degree the pouring is impossible and then the young sculptor must scoop the plaster from the pan and press it into the excavation. Such efforts may destroy the walls of the negative shape or merely show up as minor imperfections in the final positive form. Best results are assured if the plaster is carefully sifted in so that the creamy mixture remains easy to handle.

One person can pour the plaster but it is a good idea to have assistance handy. Any plaster that is left in the pan must be removed immediately so that it doesn't harden in the pan.

The positive form may be removed from the sand without damage in approximately 15 minutes. First the sand is dug away from all sides of the cast form so that it can be lifted from the sand.

Washing the form is the best part—especially if the young sculptor is dressed for the occasion. He wades into the surf, submerges the form and scrubs it lightly with his hand. This removes all loose sand and reveals a pleasing sand-pitted texture.

The sculptured form may be left as it was cast or changed by carving or scraping. The sculptor may alter the final shape of the form or accent contrasts between rough and smooth textures. If necessary more plaster can be applied and molded or curved.

Beach sculpture was only one of many art experiences that were provided for the campers. Approximately six and one-half hours a day were devoted to art under the guidance of three university instructors of Fine Arts and Art Education. •

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## Art Every Day

(continued from page 40)

a child is to learn his work must be made interesting. He himself must be active and this activity must fill a need. This development during the unit is the basis for real learning.

"Following social studies, science, or reading—or wherever the need seems greatest—I schedule an art class. This has proved an effective enrichment and the slumps and deep sighs are only a memory. This is how it works: In science we were studying 'How Animals Help Us'; in social studies, 'How People Make a Living'. There is a large bee farm not far away, so we decided to study the bee. During this time the art period was devoted to making paper mache bees from newspapers, string and wheat paste. They were finished with yellow and black tempera paint and hung from strings to fly around a hive made from white boxes. This little sub-unit took less than a week.

"These children are not bored with school. Art enriches all of our units. Again I remind myself, my job is to give direction and guidance to relate each study to individual growth—the real purpose of education."

What can you do with a piece of string? Here is Katherine Empie, teacher at Lincoln Opportunity School, to tell you how she approached her seventh and eighth grades with this problem.

"I had heard so much about string painting and drawing that I wondered how my typical group would take to it. One day I asked, 'How do you think it would be if we had only string for making pictures? No pencil, no ink, no chalk nor crayons of any kind. Do you think we could have some good pictures?'"

"Several puzzled faces looked at me, some doubtful but all willing and a few eager. They selected colored paper and pieces of string of various lengths and colors. They played with the string for a while, moving it around on the paper, seeing what shapes it would take. Soon they were absorbed and relaxed.

"I listened for their comments: 'This yarn feels good.' 'I like this. Could we do it again sometime?' 'This is more fun than I thought it would be!'"

"By the end of the period each child had accomplished something with a new material. They were pleased and they liked the way their pictures looked on the bulletin board. They had discovered things that could be done with a piece of string. But most important was what the piece of string had done for the child."

Now let's take a look at some junior high art classes under the direction of Pearl E. Six.

"One of our projects has been the making of a design that could be felt as well as seen. The materials that the students brought from home were startling in variety. We had many sizes of string, various kinds of beads and sequins and feathers from pheasants and parakeets.

"We started out by making a simple doodle design in charcoal. Some used straight lines, others curves, and some had a simple form in mind. After they started applying various materials to their designs, they really had fun.

"A book on Hopi kachina dolls inspired my eighth-graders to experiment in carving balsa wood. After a little research on kachinas, original designs were made, the wood cut and shaped and then painted. Each student produced something he thought was good and the project was a great success."

Another medium used in junior high is water color and ink on wet paper. Louis Peck feels this is hard to beat for experimental, creative art:

"It allows the user to work fast, freely, and fluidly, achieving a spontaneous color freshness that is impossible in any other type of media. Students were encouraged to forget about tight copy drawing, to relax and apply the water color freely and in quantity to the damp paper, to block in the large masses of the picture with color and then refrain from disturbing them. Ink on wet or dry paper effected different textures and was also used for rhythmic lines, pattern emphasis or accents wherever needed."

The art program in our school system is based on the interests and needs of the student. It is our aim to develop individual growth, whether for art's sake, to enhance the music program or to make a social studies lesson more vital. Art is inseparable from everyday living.



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Seneca Navalty Co., Inc. . . . . 201-207 Falls St., Seneca Falls 27, N. Y.  
Shelat Studios . . . . . 3202 6th St. S., St. Petersburg 5, Fla.  
E. H. Sheldon & Co. . . . . Hims St., Muskegon, Mich.  
Shell-Art Novelty Co. . . . . 5th & Moore Sts., Philadelphia 48, Pa.  
Shiva Artist's Colors . . . . . 433 W. Goethe St., Chicago 10, Ill.  
Jane Sneed Ceramic Studio, Inc. . . . . 7 Burroughs St., Bridgeport 8, Conn.  
Southwest Smelting & Refining Co. . . . . P. O. Box 2010, Dallas 21, Tex.  
The Spool Cotton Co. . . . . 745 Fifth Ave., New York, N. Y.  
Stewart Clay Co. . . . . 133 Mulberry St., New York 13, N. Y.  
Sto-Rex Crafts . . . . . 149 Ninth St., San Francisco 3, Calif.  
Strathmore Paper Co. . . . . West Springfield, Mass.  
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Swan Pencil Co., Inc. . . . . 221-5 Fourth Ave., New York 3, N. Y.  
Swank Films, Inc. . . . . 627 Salem Ave., Dayton 6, Ohio  
Talens & Sons, Inc. . . . . 360 Thomas St., Newark 5, N. J.  
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Tandycraft Lapidaries Corp. . . . . 3548 Broadway, New York 31, N. Y.  
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United Clay Mines Corp. . . . . 101 Oakland St., Trenton 6, N. J.  
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Westwood Ceramic Supply Co. . . . . 11250 West Pico, Los Angeles 64, Calif.  
Wildor & Co. . . . . 224 W. Huron St., Chicago, Ill.  
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Please accept my application for a loan. It is understood that after the loan is made I can return the money to you within 10 days and there will be no charge or cost whatsoever.

Amount you want to borrow (include present balance, if any) \$\_\_\_\_\_ On what date of month will your payment BE IN OUR OFFICE? \_\_\_\_\_

Age \_\_\_\_\_ Amount earned per month \_\_\_\_\_ Number of months you receive salary \_\_\_\_\_

Name and address of school you teach \_\_\_\_\_

How long with present employer \_\_\_\_\_ Previous employment \_\_\_\_\_

Husband or wife's employment \_\_\_\_\_ Salary per month \$\_\_\_\_\_

To whom are payments on auto made? (Name) \_\_\_\_\_ Town \_\_\_\_\_

Bank you deal with (Name) \_\_\_\_\_ Town \_\_\_\_\_

Amount you owe bank? \$\_\_\_\_\_ Monthly payments? \$\_\_\_\_\_

What security on bank loan? \_\_\_\_\_

List below OTHER Loan or Finance company (or person) you NOW owe on a loan:

\$\_\_\_\_\_ to (Name) \_\_\_\_\_ (Add.) \_\_\_\_\_

Pay rent or real estate payment to? (Name) \_\_\_\_\_ Town \_\_\_\_\_

Purpose of loan \_\_\_\_\_

The following are all the debts that I have:

Full Amount I Still Owe	Paying Per Mo.	To Whom Ow'ing	Address
\$ _____	\$ _____	_____	_____
\$ _____	\$ _____	_____	_____

FILE INFORMATION ONLY—Please list below relative information for our confidential files

Name of Relative \_\_\_\_\_ (Relationship) \_\_\_\_\_

Street \_\_\_\_\_ Town \_\_\_\_\_ State \_\_\_\_\_ Occup. \_\_\_\_\_

Name of Relative \_\_\_\_\_ (Relationship) \_\_\_\_\_

Street \_\_\_\_\_ Town \_\_\_\_\_ State \_\_\_\_\_ Occup. \_\_\_\_\_

Name of Relative \_\_\_\_\_ (Relationship) \_\_\_\_\_

Street \_\_\_\_\_ Town \_\_\_\_\_ State \_\_\_\_\_ Occup. \_\_\_\_\_

Name of Relative \_\_\_\_\_ (Relationship) \_\_\_\_\_

Street \_\_\_\_\_ Town \_\_\_\_\_ State \_\_\_\_\_ Occup. \_\_\_\_\_

The above statements are made for the purpose of securing a loan. I agree that if any loan be completed, the U.S. Mail shall be regarded as my agent.

Sign Full Name Here \_\_\_\_\_ Street \_\_\_\_\_ Address \_\_\_\_\_

Town \_\_\_\_\_ County \_\_\_\_\_ State \_\_\_\_\_

## NOTE

Amt. of loan.....	1st pmt. due date	Final pmt. due date	Prin. and Int. pmt. in .....Mo. pmts.	Mo. pmt. (except final) \$ .....	Final pmt. equal in any case to the unpaid principal and int.	Omaha, Nebraska Date.....
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Agreed rate 3% per month on that part of the unpaid principal balance not exceeding \$150 and 2 1/4% per month on that part over \$150 and not of interest. In excess of \$300 and 1/4 of 1% per month on any remainder of such unpaid principal balance; computed on the basis of the number of days actually elapsed, a month being any period of 30 consecutive days.

In consideration of a loan made by STATE FINANCE CO. at its office in Omaha, Nebraska, in the principal amount above stated, the undersigned promise to pay to said company at its above office said principal amount together with interest at the above rate until fully paid.

Payment of principal and interest shall be made in consecutive monthly payments as above indicated beginning on the stated due date for the first payment and continuing on the same day of each succeeding month to and including the stated due date for the final payment.

**NO PRINCIPAL PAYMENTS REQUIRED DURING MONTHS IN WHICH TEACHING SALARY IS NOT RECEIVED.**

**PERSONAL SIGNATURES REQUIRED**

(If married, both husband and wife must PERSONALLY sign)

RETURN THIS FORM PROMPTLY TO AVOID DELAY IN COMPLETING YOUR LOAN

Default in the payment of any instalment of the principal or charges, or either, shall at payee's option, without notice, render the then unpaid balance due and payable.

It is agreed that the validity and construction of this note shall be determined under and by virtue of the laws of the State of Nebraska.

This note and any evidence of security accompanying it are subject to acceptance by the payee at its office located as shown above. It is understood that if the loan is not approved, this note and any evidence of security accompanying it will be promptly returned to the undersigned.



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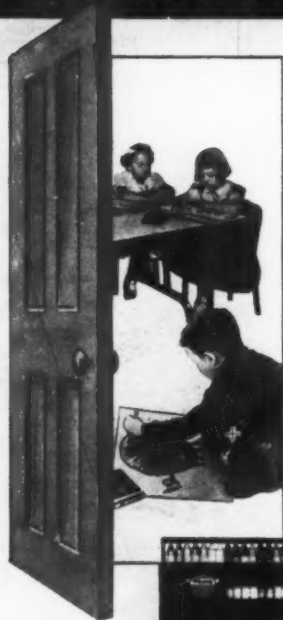
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